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AUTHOR & JOURNALIST

VOLUME 39

NUMBER 6

NELSON ANTRIM CRAWFORD, Editor

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AUTHOR & JOURNALIST, founded in 1916 by Willard E. Hawkins, is published monthly at 1313 National Bank of Topeka Building, Topeka, Kansas. Nelson Antrim Crawford, Editor and Publisher. Subscription price, \$2 a year; in all foreign countries, \$2.50 a year. Single copies, 25 cents each. Manuscripts and other material submitted should be accompanied by stamped, addressed envelope. Due care is exercised in handling, but AUTHOR & JOURNALIST assumes no responsibility for loss or damage. Advertising rates will be furnished on request. Entered as second-class matter at the Post Office at Boulder, Colorado, under the act of March 3, 1879. Printed in the United States of America. Copyright 1954 by Nelson Antrim Crawford.

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I Shifted to Prose

Perhaps you will think it's a long step from poetry to factual prose, but I have taken it. And I am not sorry.

I've sold poetry here and there. It was not very good, I am sure, but the pay was worse.

I don't think my prose is very good, but the pay is. I have sold 60 per cent of what I have written—which is a far better record than I ever made with verse. I have figured out as well as I can the time I used to spend on poetry and the time I now spend on prose. I am receiving just about 90 times as much per hour for prose.

I earn most of my living at a trade. If I can get better wages by going to a shop down the street, I do it pronto. In my spare-time work, writing, I have done the same thing. I may sound mercenary but I read in the Bible that "the laborer is worthy of his hire," and a writer certainly labors.

A. Z. DUNWICH

Chicago, Ill.

Where to Find Confession Plots

Paul Chadwick gives some sound advice in his article on writing for the confessions. He has not mentioned the greatest source of plots in this field—the lovelorn columns for almost any newspaper in the country. Here are unusual situations taken from real life with problems that seem impossible to solve and the writer of such letters is eager to have advice. To the confession author, here is a real situation that is facing real people and this is the closest to "reader-identification" that any story can get.

The reply or suggested solution by the lovelorn columnist can be used as the climax and conclusion in the story. If a confession writer follows these columns he has, at his fingertips, all the plots he'll need. Editors are always crying "Give us real people!" Here's a way to answer that cry.

CARLSON WADE

New York, N. Y.

An Incentive at 80

These fine current issues of *Author & Journalist* have been, still are, great treasures to me. Many, many thanks to you for this uplift and valuable reference. When one reaches 80, you're supposed to retire but after reading your "guide" for a few months it is an incentive to begin anew.

LELIA PENNOCK

Zanesfield, Ohio

Alan Swallow on Poetry

Every poet who takes his writing seriously should commit to memory the eight points explained by Dr. Alan Swallow in his excellent article entitled "On the Nature of Poetry" (April). I am especially in accord with a statement made in the sixth section: ". . . To write a poem which concentrates upon a mood of feeling or some sensory effect in reasonable isolation from other possibilities of the language . . . is . . . a minor

AUTHOR & JOURNALIST



RALPH E. FITZ-GIBBON
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Dear You Who Should Be Interested:

Are you puzzled about stereotyped rejections?

Almost two thousand years ago, a gentle and an educated Jew--converted to an ethical system of living by a vision--wrote thus to the bemused Gentile inhabitants of a small Grecian town:

" . . . God hath chosen the foolish things of the world to confound the wise . . . the weak . . . confound the things which are mighty. And base things of the world, and things which are despised, hath God chosen--yea, and things which are not --to bring to nought things that are . . "

Today, that astonishingly thought-provoking statement answers puzzling questions, if thus liberally translated:

"God hath selected the innocent of the world to bewilder the shrewd and calculating; the tranquil and the non-belligerent, to baffle those who are powerful and arrogant. And the ignoble of the world, and the spurned hath God chosen--yes, and skills that are not recognized--to bring to nothingness those allegations and pronouncements that are."

Saint Paul is not listed on our letterhead. Nor is Solomon. Nevertheless, though, both have contributed to our academic understanding and their influence here is persistent.

Hence we confine ourselves--when asked to do so--to pointing out error, to suggestion and to the correction of fallacies and incongruities, in that which you are writing or have written. We dare, too, to tell the unvarnished truth about the fame and fortune so 'easily' to accrue through authorship.

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effort, no matter how excellently accomplished."

So discouraging has been the experience of myself and of other members of the *Folio* staff in reading poetry submitted to us that we have almost come to the decision not to publish any more poetry. A fine state of affairs for a literary magazine!

ROBERT H. WOODWARD
Associate Editor
The Folio

Bloomington, Ind.

AN ACROSTIC

As early dawn's uplacing blade,
Lifts gloom nocturnal, to be sure,
A poet true is never made,
No bard is else but *nascitur*.
So rich in graces is his Muse,
Whenever he inclines to sing,
And magic words he may choose
Like tapestries to weave, that cling
Luxuriant as dew in spring
On choicest flowers in choicest place,
When blest with true poetic grace.

ADOLPHE DE CASTRO

Los Angeles, Calif.

Solving the Envelope Problem

For a long time I have been unable to find No. 9 envelopes at our stationery or dime stores, so this is how I solved my problem. If I can get a good grade of white wrapping paper I buy that. If not I buy a roll of white shelf paper and make my own envelopes. I cut a simple pattern of the right size to enclose my No. 8 envelope. It takes only a minute to cut out the envelope and paste the end flaps. Then when I mail it I paste the top flap down.

BEULAH FERN WRIGHT

St. Joseph, Mo.

Down to Bedrock

I want to tell you how helpful I find *A&J* market lists, lists of publications that go out of print, etc., I think it is the best writers' magazine on the market. It gets right down to bedrock business.

ELMA ROBERTS WILLIAMS

Phoenix, Ariz.



Contests and Awards Open to Writers

Ellery Queen's Mystery Magazine, 570 Lexington Ave., New York 22, has announced its tenth short story contest to be conducted with the cooperation of Little, Brown & Co., book publishers.

The contest is open to detective or crime short stories, preferably under 10,000 words, which will be judged on quality of writing and freshness of plot. "Stories are solicited from amateur as well as professional writers," the editors state. "All will have an equal chance to win the prizes."

Awards are: first prize, \$1,500; special award of merit, \$1,000; nine second prizes of \$500 each; \$500 for the best "first" story by a new writer.

Closing date: October 20.

—A&J—

The Eastern Kentucky Writers' League offers prizes of \$2.50, \$1.50, and \$1 for the best poems under 20 lines and the best stories under 1,000 words. Winning entries will be published in *Amateur Notes and Quotes*.

Closing date: June 30. Address Quentin R. Howard, RFD 1, Box 570, Pikeville, Ky.

—A&J—

Archer contests open are for poems about dogs and about "my favorite poet," under 16 lines each. Top prize is \$5 in each contest. Closing date: September 1.

Address Wilfred H. Brown and Elinor Henry Brown, Box 3857, Victory Center Station, North Hollywood, Calif.

—A&J—

Child Security, Inc., 1836 Cimarron St., Los Angeles 19, Calif., offers a prize of \$3,000 for an elementary book on psychogenesis, scientific but adapted to the use of parents. Word limit: 70,000. Closing date: August 1.

—A&J—

Writers contemplating entering a contest should obtain full particulars from the sponsoring magazine or organization. A stamped addressed envelope should be enclosed with the request for information.

A NEW HANDY MARKET LIST

The July *Author & Journalist* will contain the semiannual Handy Market List, revised and brought right up to date for the use of freelance writers. Here you will find just what editors of nearly 400 magazines want to buy now.

There are numerous changes from the January list—new publications, new addresses, changes in requirements. Use the new list as soon as it comes out—late in June.

Lists of more specialized markets will appear in subsequent months as usual. Many writers find the Handy Market List plus these lists their most comprehensive guide to selling their manuscripts to the best advantage.

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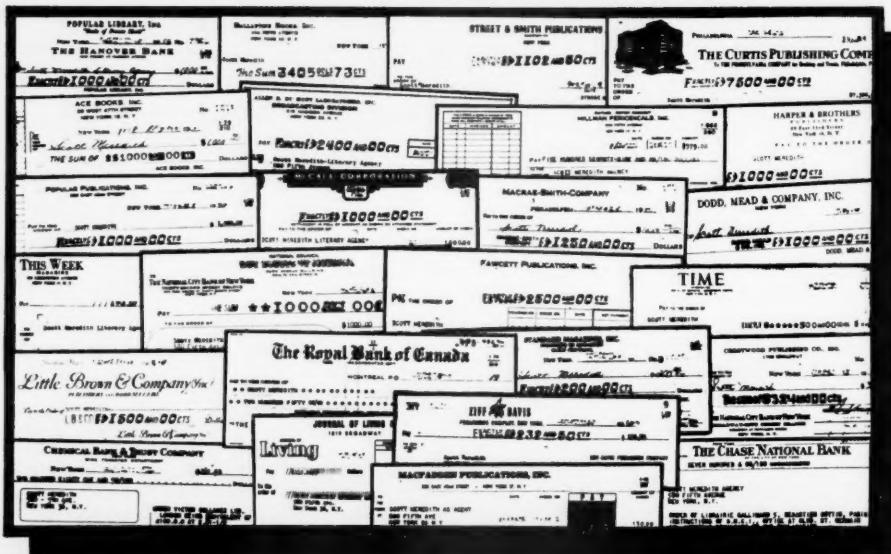
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—Magazine Industry

Order **your** copy from your local bookseller, or directly from the publishers, Harper and Brothers, 49 East 33rd Street, New York 16. \$2.75.

JUNE, 1954

Key to Fiction: THE FAMILY

By GLADYS HASTY CARROLL

THE family holds the key which unlocks the door to all individual personalities, all institutions, all civilized history, all current psychology, and all prophecies for the future of mankind.

In a story, long or short, we know we must have at least one character whose thoughts and feelings many readers can share and who is doing something which, at least for him and therefore for those who put themselves in his place, is momentous.

But where did our character get these thoughts and feelings, why is he doing this momentous thing, and what brought him to the point of undertaking to do it? Unless the writer can explain this, however briefly, the character will not be wholly credible to the reader.

To find this explanation the writer must look into the background of the character. There stand his family and the houses in which he has lived. The family which was lazy and thereby made him either lazy or inordinately ambitious, depending on his personal reaction to his early environment. The family which taught him to love or to hate, to be gentle or arrogant, brave or timid, honest or stealthy. The house on a village street corner or in a dust bowl or in a city suburb; the two-family house, or the six-story apartment building. The mother who played the piano, or went out cleaning, or baked cookies, or died when

he was three years old; the father who told him stories, or taught him to swim, or always spoke harshly, or went away and did not come back; the brother who was more capable than he, or dependent on him; the aunt who ridiculed him or impoverished herself to send him to college.

Somewhere there with those who gave him birth, cared for and played with him, fed and scolded him, was the beginning of whatever he is and does today, and of how he feels.

The sequence of events between then and now may be of greater or less importance to the story, but here too family life has played a vital part. Where has he lived since he left his childhood home? What kind of people has he visited? What was the home life of the girl he loves? If he is married, how and where have he and his wife lived together? If he is not married, if he has not had a home for years, if he is not an integral part of any family circle, why not? And what has this loneliness done to him?

In a novel these facts can and usually do appear in considerable detail through the introduction of minor characters, the recreation of earlier scenes and events, the thoughts passing through the minds of those most concerned.

In a short story the past must be brought in swiftly, often subtly—a line here, a clause or even a phrase there; rarely more than a few paragraphs. In a short story every word counts. Yet our main character does not come alive until we know something of the family he has had and of the family he now has; or if he does not have one, why he has not and how living without it has affected him.

Families have made our history. Families fill our schools, support or neglect our churches, make and keep or break our laws, maintain our government, win or lose our wars, both hot and cold. Family life, in weakness or strength, in virtue or corruption, in faith and good works or in doubt and degradation, has drawn the outline of our future and will fill that outline in. Whatever happens to one individual among us happens, at least to that extent, to the whole human race.

I do not think more significant material exists

Gladys Hasty Carroll is recognized as one of the outstanding fictional interpreters of family life. Her adult novels—the first of which promptly became a best seller—and magazine stories are based largely on home life in her native state of Maine. She has been publishing fiction since soon after her graduation from Bates College and has a long list of successes to her credit. A new novel, as yet untitled, will appear in the fall. Mrs. Carroll continues to live on the old home place in southern Maine.

for the writer than in the family life of this or earlier periods. Fortunately, every would-be writer has had a family and has known other families more or less well, so this material is not obscured from any of us if we have eyes to see, hearts to feel, and minds to comprehend. There remains only the question of the skill with which we can learn to use the wealth available to us.

When I was a child one of the Sunday comics was built around a small boy in a blue suit who was often inspired to the use of his paint bucket and brush. A secondary character was tall and thin, wore glasses, looked professorial, and always carried under his arm a book entitled **WHAT TO DO & HOW TO DO IT**. I recall nothing more of the feature but this much I still recall, wryly, when I am asked to give advice to younger writers.

Next I recall the advice given to me by the best teacher of creative writing I ever had, the debate coach at a small Maine college internationally famous for its debate coaches and teams. He said, "Write. Write what you know and care most about. Write all you can. Write a great deal." It was simple advice, simply stated. Its great merit lay in its very simplicity, in his insistence on industry and output, in the interest with which he read or listened to our compositions, and in the friendly challenge of his almost invariable response, "Very good. Write it again tonight. Try it from another angle. Or something else altogether, if you prefer. But write again tonight or tomorrow and bring it in Thursday."

No teacher or fellow writer, in my opinion, can give better or—safely—much more detailed advice to those who have something to say on paper and who wish to be read. So I pass on to you this **WHAT TO DO**. And I will add, "When you have written something which pleases you, seek a market for it. But don't wait for its acceptance or rejection. Start at once writing something new. If rejection of manuscripts can stop you from writing, you will know you are not a writer; and rejection cannot even depress you deeply if you are already at work on a new—and surely better—piece."

HOW TO DO IT?

Only you can know that, because it depends on what you are trying to do; and what you are trying

to do is the result of your individual ideas and your personal experiences. All these are the outgrowth of family life—your own and that of other families with whom you have been intimately associated—or, rarely, the lack of it. You can find your own best way of treating, dealing with, using it only by applying yourself to the task. No one else can tell you how. A more experienced writer can only tell you how he thinks he would use your material if it were his, and this is wrong, because it is not his material and he is not you.

He can tell you—or an editor or *Author & Journalist* can tell you—that the best length for a short story is 3,000-5,000 words. He can tell you that your story should begin as close as possible to the end, allowing space and time only for the crisis itself and for such details as are necessary to make this crisis credible and important to the reader. He can tell you it must have a character with whom the reader can identify himself; that something significant to this character must happen in this story and happen quickly; that your first paragraph must be intriguing, your last memorable; that there is no place in a short story for the plateaus which are reached in every serious novel as in life.

But he cannot tell you how to say what you have to say and nothing more in 3,000-5,000 words, nor what is close enough to the end to begin, how your character is to absorb the reader, how to be intriguing or memorable or to avoid plateaus. This is what you find out through practice of the art and devotion to the best you are and have and hope for.

What we write, whether short or long, is determined by what we know and feel, and by our ability of the moment to express it in terms which will have meaning for others.

To find out what that is, the extent and the value of it, is the duty of every writer, his duty to himself and to the world, and his rare privilege. He must begin, I believe, as his life began, with his family. The desire to express is founded upon the need to understand. We cannot explain to others what we do not understand ourselves.

Understanding expressed leads to deeper understanding and more complete expression. Thereby comes maturity, to the individual and to the writer.

Spare-Time Writing Careers

A spare-time writing career is neither new nor impossible. Some of the best authors in the world wrote only when the day's work was done—after locking their places of business or tucking their children into bed. Here are a few of them:

Charles Lamb (clerk), John Donne (minister), Ring Lardner (newspaperman), Anthony Trollope (postal worker), Bernard DeVoto (teacher), Robert Frost (farmer), Pearl Buck (housewife), François Villon (thief), John Thomason (Marine Corps officer), James T. Farrell (baseball player), Jack London (laundryman), Fannie Hurst (housewife), John Buchan (statesman), Louis Untermeyer (businessman), Nicholas Monserat (Naval officer), Thornton Wilder (teacher), Rachel Carson (scientist), William O. Douglas (lawyer), Catherine Drinker Bowen (housewife).

Many of these authors remained part-timers even after their works made them famous. They found that they could work most effectively that way.

It is not easy; many people who would like to say "I'm a writer," never get beyond the day-dreaming stage. Putting thoughts on paper in an interesting and convincing manner is too tough for day-dreamers. They haven't the physical and emotional equipment to become successful authors.—William J. Lederer in *Spare-Time Article Writing for Money* (W. W. Norton & Company).

Is Tin-Pan Alley a Dead-End Street?

You can find other satisfactions in "words and music" than beating your head against a wall of indifference

By JOSEPH LONGSTRETH

A LEADING music publisher received, in one week, over 200 "songs," 33 records, lyrics for 123 popular tunes, 19 hymns, 14 children's numbers, two outlines for operas—and one valiant soul submitted a piece of brown wrapping paper with a good title written across it in long-hand!

What would you do under the circumstances?

Exactly. They were all returned—at least those with self-addressed, stamped envelopes!

Writing lyrics is fast becoming a national pastime, but publishing and building a "hit" tune is not quite so simple. There's more to writing lyrics and tunes than meets the eye, though thousands of talented hopefuls throughout the country seem determined to break their own hearts.

Am I telling you to stop writing lyrics, stop writing songs? Definitely not! It's a satisfying and relaxing hobby, extremely good for the soul. And the soul needs attention these days.

But I am suggesting that you consider the music world picture before you bundle your treasure into a floppy envelope and start it toward the hit parade. You're asking for a broken heart if you anxiously watch for the postman to bring you a multi-zeroed check, contracts for recordings by a quarter of Bing Crosby, Dinah Shore, Vic Damone, and Helen Traubel, options on your next 15 numbers, an offer for a Broadway musical, personal appearances with three name bands a week, and a command performance at the Palladium!

"But my lyrics are much better than anything on the hit parade, and besides, everyone who hears them thinks they're terrific."

Of course they think they're terrific, and perhaps they are. But let them enjoy them. If your friends know an established song writer who knows a name band who has an established singing star who knows a millionaire who "just loves backing new lyricists," then . . . think twice before you even play it for them. Chances are there was something like it two seasons ago.

If I sound bitter, or if you think your lyrics are just what the world has been longing for, go right ahead and break your lyrical heart. And if you absolutely insist, then at least set about your heartbreak systematically and with some knowledge of proper procedures.

Check through the numerous musical magazines at your local library and read them thoroughly. It's surprising how many pitfalls can be avoided by a few days concentrated study of these publications. By studying them you can discover the proper forms in which to submit your material, places to submit your lyrics and/or completed songs, and what you can expect in the way of an investment.

It is much better to write for information before you send material. Give a brief description of what you have and why you want to submit it: perhaps you need music written for lyrics, lyrics written for music, information on whether the particular firm handles your special brand of genius, etc. But write first. Send your material only when you have a reply which gives you some idea of what to expect.

Whatever your musical-lyrical needs may happen to be, there's a firm somewhere that can supply them—for a price. I'm not listing these firms as they are too numerous for a comprehensive and fair listing and because their services are too varied for successful handling in limited space. However, a simple, straightforward letter of inquiry should bring the required answers. You must use your own discrimination and judgment to decide if further pursuit is justified.

Perhaps the wisest course of action for the newcomer in this field is to operate locally if at all possible. Get a local musician to write the music, or a talented friend to do lyrics for your song. Then take it to an orchestra leader who is active at local dances and entertainments. He may be happy for the opportunity to orchestrate and use your work in his engagements. If there's a local radio station, approach them for a spot on a locally-produced disc jockey program. They may

Author and composer, Joseph Longstreth's libretto for Mozart's Don Pedro received critical acclaim in New York during the summer season of 1953. He has completed a new English version of Humperdink's Hansel and Gretel. He writes music for the PlayMart Children's Theatre in New York and also specialty numbers for night club entertainers. His new book for children, Tiger Tizzy, has just appeared.

A graduate of Princeton, Mr. Longstreth studied also at the Santa Cecilia Conservatory in Rome and the Royal Academy of Dramatic Art in London. His home is in New York City.

even cooperate in recording the work as performed by the orchestra known in your area. All this can be well done and can be a source of real satisfaction to the creator of the song. And, of course, it can lead to bigger things if Lady Luck is walking your street—or tuned to your station!

Get the idea?

Don't stop enjoying yourself and don't stop creating lyrics and music. But don't pine for the golden pot at the end of the orchestrated rainbow. The shimmering ladder of success has numerous rungs at the bottom.

"But I want my song published."

What is the fatal something that makes us crave to see our names on paper? Whatever it may be, beware of it. Publication of a song is simple: take out the copyright (the Library of Congress will send you the required forms at your posta' card request) and take the song to a local printer and have it printed. *Voila . . . you're published!*

Send it to New York and pay to have it published? Well, there's nothing wrong with that system—they'll publish a beautiful sheet of music. But be sure you know what you're paying for and what you are to get in return. Don't expect miracles just because your dream-child has suddenly turned into staves and notes with a striking gal on the cover. Again, it's a simple matter of facing the facts squarely, knowing what you are doing and why, and what the results are likely to be . . . or not to be.

Though intended for the eyes and hearts of those interested in writing popular music and lyrics for the so-called "popular music," the same systematic approach is suggested to those interested in more specialized fields. It will save you time, trouble, and perhaps money, if you study the field and make extensive enquiries into *what is needed* before you dabble with the Key of C or try to rhyme something besides *moon* with *June*. Why create something and then try desperately to find a place for it when you might have avoided the problem of discovering for yourself that it would be a commercial risk?

"A New Star Is Born," "Hit Tune Discovered in a Barnyard," "Brilliant Discovery," and all the other exciting and provocative epithets we read lure us into the trap of frantic scribblings to publishers and/or established successes. But don't let yourself be fooled by success stories. They are generally the product of a fertile publicity man's imagination, whereas the "over-night success" has actually been struggling for years, pouring all available cash into his career while encouraged, aided, and abetted all along the way by individuals who *know the business*.

The wise alternative is to enjoy your talents to their fullest at home. The church, the schools, the service clubs and civic organizations in your community are always in need of new ideas, new talents, and willing workers. What could be more gratifying than enrichment of your own community life, the hearts of those with whom you live, and the spirits of those whose lives are commingled with your own? There's a satisfaction to be gained here which cannot come from any other source. *And the experience and inspiration gained on home ground is the surest footing on that illusive ladder's lowest rungs!*

A personal touch may explain this whole attitude more clearly.

The satisfaction of critical praise for my libretti has been great; I've loved hearing children hum my tunes as they leave the children's theatre in New York after seeing a play and hearing my songs; it's been fun to hear a brain-child of mine pierce the smoke of a well-filled nighterie; but . . . the most pleasure, the greatest satisfaction, the most lasting sense of real value has come from watching my niece and nephew swirl about as they listen to my stories and songs which I privately record for them each Christmas.

Am I going to try to do anything with those songs and stories?

I should say so.

Write better ones for next Christmas!

Nine Key Questions for Writers

By MARJORIE MUELLER FREER

ADVANCED writer or beginner, if you have a part or all of your output returned by editors, book publishers, radio or television producers, check yourself against nine questions to see if in one or more you may find the source of your trouble.

1. Are you writing what you write because you love it? If you're not, editors will at once spot your forced treatment and clip a "Sorry, but it doesn't quite meet our needs" to your manuscript. Nothing can take the place of the contagious freshness and spontaneity of writing that is alive. Pay, however important, cannot be the primary aim in writing. Rather, it is a by-product of knowing your craft in the highly competitive field of modern writing. Which brings us to the second question.

2. Have you all the tools and techniques of your

particular writing art at your fingertips? Editors' checks don't come your way until you have fluent command of the particular medium in which you wish to express yourself. How to attain that happy stage? There is no one answer. You can learn technique by attending writing classes or by taking a correspondence course. You can study books on the subject. The most helpful supplement to any of these methods is one or more writers' magazines. The shop talk of a radio writer set down in article form gave me the know-how to adapt my one-act plays to the air waves, started me off on my radio career. Reading aloud from novels, articles, short stories, and plays with constructive criticisms by fellow members of a good writing club will help.

3. Do you make the most of your particular environment, profession, and/or hobbies to get

source material for your writing? Wherever you live, whatever you do to earn a living and for fun can be turned to writing account. But often people do not recognize the gold mine right in their back yard.

4. Do you plan vacations as field trips to get further background and ideas for writing?

If you need to go to a certain spot to absorb local color for something you are writing, plan, if you can, to take a "working" vacation. Often you can get magazine or newspaper assignments to pay for part or all of the jaunt. Some of the most exhilarating, pleasurable, and even adventurous vacations imaginable can be the ones on which you gather material for a book, article or story. As a writer traveling on a shoestring in prewar Europe, I saw places that even tourists on a luxury jaunt missed out on and interviewed people who wouldn't have given an audience to a plain sightseer.

5. Do you turn your indignations to creative advantage? Whatever you write will have much more meaning and appeal if you concentrate on the things you are "het up about," or that make you see red.

If people or conditions upset you, don't waste energy feeling sorry for yourself or griping to others. Say to yourself, "This should be grist for my writing mill. How can I use it to best advantage?" Perhaps you don't like the system your boss uses. Do you have a better one? Perhaps there's an article in it. Does your employer, a fellow worker, an acquaintance, or a relative make you see red? You can have a wonderful time changing his or her physical appearance and using him as a character in a story, book, or play. You'll feel better, you'll even be a little more tolerant towards the particular person after you have had to analyze his motives and attitudes for use in your writing, and, from your close scrutiny and acquaintance, you will have created a believable character.

A writer must be a person of decided views. A neutral point of view doesn't make interesting reading. When you write you automatically take sides. Your sympathy is with your hero or heroine, and you're hoping that the villain or villainess will get his "come-uppance." Often, too, the battle between characters is not between old-fashioned good and evil but the positive and the negative view. Pit a perenially hopeful person against one who has given up hope. The result? Sparks, conflict, and forward movement. Make a list of your own indignations, keep adding to them, and you'll never run out of inspiration for themes and conflicting characters which are the spark of life to stories, novels and plays.

6. Do you make the most of your time? For most of us the creative life is something that has to be brought to full power by our own efforts and sandwiched in between earning a living at something else and/or homemaking. But don't feel too sorry for yourself if you are a part-time writer, for that can be an advantage. A book author of our acquaintance who does a book a year also has the care of an invalid father and runs a big house. Full-time writing gives some people a bad case of Ivory Toweritis—too much exclusion from the affairs of the outside world. The creative imagination usually functions best when it is kindled by people and doings.

7. Do you have short and long term plans of accomplishment? A valuable lesson for writing I learned in my advertising days was to plan work in advance on a monthly and half-yearly basis, then to break it down into daily quotas of accomplishment, writing these down in detail for a week ahead. Transferring that idea to writing, I set up annual and monthly goals. Then at the start of each week I outlined what I wanted to do in the following days in actual writing, writing research, and possibly interviews or field trips. I won't pretend that one always accomplishes everything on the list within the time limit—the important point is that with a plan one gets much more done than without one.

8. Do you help other writers not as advanced as yourself? One of the best ways of sharpening your own perception of writing technique is to aid beginners in need of advice and assistance. Giving your individual reactions to manuscripts in a writers' group or class will help you as well as others. Once you reach professional status, conducting a writing class at your home or for an organization such as the YMCA, the YWCA, an adult education association, or a junior college is of great value to your own writing. You will find that under the impetus of group work or teaching, your own writing output will increase or you may feel inspired to try your hand at a new writing field.

9. Do you try your hand at allied writing techniques to improve work in your own field and widen your writing range? Your facility in and understanding of a given writing form is increased with each added writing technique you acquire. Fresh from college with a background in short stories and one-act plays, I set out to master other writing techniques starting with radio. First I listened to the show for which I wanted to write, then adapted one of my stage plays. Half a year later I was staff writer for a radio syndicate. After my radio stint, which included producing, directing, and acting in addition to writing, I tackled magazine writing. Then, when I married, I became involved in motion picture writing with my husband who is also a former drama critic. Up to that time three-act plays (which I had studied during the radio period) always seemed rather complex, but by comparison with the more difficult motion picture form, proved easy. A little later I detected the similarity between the three-act play and the novel and began writing my series of career novels. Now I happily shuttle back and forth in a variety of media in which I am equally at home.

It is the daily pegging away, whether on full- or part-time basis, that results in achievement and an increasingly inspired performance. A person with a little talent and a lot of ambition can achieve far more than a gifted person who is unwilling to work hard or regularly.

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When you write juvenile fiction

Moral? No! Point? Yes, in Every Story

By EARL CHAPIN

FOR some fifteen years I have written stories for juvenile magazines, and if there is any one element of a juvenile story that I have come to regard as foremost in importance, it is this: *The story must have a point.*

Rudimental, you say. Yes, but too often overlooked. For a juvenile story must have a very special kind of point.

It should go without saying—but sometimes doesn't—that stories for young folks should contain the elements found in work for adults. Suspense, good characterization, dialogue with a purpose, movement culminating in a climax, all these are as essential in juvenile work as any other. But a story may have all these and still miss the target so far as a sale is concerned, if it fails in making a point. Not a moral, mind you, but a point. That is the issue.

The majority of the juvenile magazines are in the religious field, and they are purveyors of Christian precepts. But secular magazines also endeavor to do something of the same. The old didactic story, with "moral" stamped all over, is out for both. Children just won't read it. They will read well-written stories that provide by example answers to the many problems of their rapidly expanding world. To provide entertainment, and those answers, is the task to which editors of juvenile magazines dedicate themselves. And more power to them. I have four children of my own.

My three oldest already spend too much time

with their noses glued to a television tube. They are overloaded with horse opera which, though it may do them no harm, certainly does them little good. The basic format is invariable, and while good triumphs over evil, that is a theme which becomes meaningless by repetition. They are being administered the sedative of a stereotype, and too many minds, old and young, are cast in stereotypes already. No juvenile magazine of my knowledge, except some comics, would remotely consider the horse opera and its prototypes.

Kids like them, sure. When I was a boy I read *Diamond Dick*, *Tarzan of the Apes*, and all about a boy inventor named Tom Swift. I view with a alarm the fact that the likes of the first two still flourish, but that Tom Swift is dead. Diamond Dick and Tarzan were the superman of the quick draw and mighty muscle. Tom Swift was a glorification of intellect, and his vogue is spent.

I iterate that my vicarious adventures with the likes of Tarzan did me little harm save torn britches climbing trees. But it wasn't until I started reading in other fields that I began to absorb answers to some of my problems; and I also began to develop then, a familiarity with and a joy in the English language which I regard today as one of my finest assets. This is the end to which most juvenile publications are dedicated, and the end to which the author must write.

Happily, this makes the subjects of juvenile fiction almost endless. Moral courage, tolerance, consideration for others, faith, honesty, foresight—these are but a few of the themes threaded through the juvenile story. These themes are used in stories of rivalry for social, athletic, or scholastic honors, in relations between youth and adults, in questions of young love, and so on.

But juvenile fiction must entertain and engross while it instructs. Answers to problems must be inherent in the solution, and logical to the development of the story.

In a recent story of mine, "The Long Journey," Rudy Reese is the type of boy many of us encountered in our youth—the hard guy. Notwithstanding, or because, the elderly school principal has warned students of the folly of riding ice cakes on the river during the spring breakup, Rudy proceeds to demonstrate his "courage" by taking

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a ride. He is prompted also by the knowledge that the two bridges below will be lined with spectators, and Rudy is essentially a "grandstand performer." But things go amiss. The cake strikes the abutment of the first bridge, and splits in two, leaving Rudy on a fragment with scarcely enough buoyancy to sustain his weight.

That is the beginning of the hair-raising "long journey." Floating crazily down the turbulent river, with icy death swirling about him, Rudy for the first time comes face to face with himself. He realizes there has been no real bravery in offering to "put on the gloves" with schoolmates who annoy him—for he knows that he can beat them. He realizes that on the other hand he has avoided all roles in which he could not excel. He had wanted to be a big frog in a small puddle, but he had sure picked a big enough puddle this time.

As Rudy teeters toward the second bridge, his one thought is how he can appear really brave. What is heroism, anyway? How do soldiers under shell fire get courage, he wonders.

Rudy sees pike poles being lowered from the bridge ahead, but knows they are worse than straws. Then he sees his school principal getting into a rowboat to rescue him. Rudy has learned the strength of the current. His entire concern turns to warning the principal away. An elderly man has no business out in an old row boat, he thinks. At the moment of climax, as Rudy passes under the bridge where lies his last chance for rescue, a heavy, tarred fish net is dropped. Rudy seizes it, but his one thought now is to rescue the principal.

To have him do so would be too pat an ending. He makes a desperate effort, but fails. The principal is rescued by a man in a motor boat; but when Rudy cries over his failure, no one thinks him a coward at all.

Editorial standards of juvenile magazines have risen a good deal since I first started to write for them. I used the ice cake riding gimmick once long ago. In that story Pete Markey is the show-off. Among other things, he drives a yellow roadster around town, and causes quite a flutter among the girls. A direct opposite is sober, thoughtful Del Hughes. When Pete starts his trip on an ice cake, he persuades several girls and boys to go with him over Del's objections. The cake is overloaded, and when it strikes a jam, several riders are thrown into the water. Del leads the rescue.

That story would go begging now. It lacks suspense until the climax with its brief flurry of action. The two boys are stereotypes in that there is no character development in the story. The braggart gets his come-uppance, but the reader is merely told that Pete has learned his lesson. In the story about Rudy Reese, we have real character development, both literary and psychological, during the brief but suspenseful "long" journey. In the end Rudy finds the real meaning of courage, though at the moment he doesn't recognize what he had learned.

As a general rule, juvenile editors prefer modern settings. I have an editorial note on hand which reads: "Problem too remote. We want stories built around events in the lives of today's young

people." As history has always fascinated me, however, I continue to write period pieces now and then. I always sell them—eventually.

One of my favorite stories goes back to the stone age. The tribe of Om, the patriarch, lives by the side of the restless sea which meets the sky except at one point where a peninsula from some undiscovered northern shore juts out and makes a smudge against the sky. The tribe of Om is sore beset. Since the great burning the wooly mammoths, on which the tribe has depended for food and hides, have been few.

The people hunger, and when they hunger they fear, and when they fear, they are prey to superstition. So Egdu the sorcerer seeks to wrest the traditional power of rule from the patriarchs. If the people will make sacrifices to Kesh, god of darkness, and acknowledge his servant Egdu as ruler, then will the mammoths return to the plains of Noth, says the sorcerer.

Among the tribesmen is a youth named Ul, who is regarded darkly by many of the elders. He is a maker of strange tools, a man who in summer will not live in a hut of turf and stones, but builds himself one of ribs and the greased hide of a mammoth. At a crucial council, when Ul rises to speak, Egdu howls him down. But Om, the patriarch, rules that every man may have his say. The mammoths, Ul observes, have been few since the great fire, and he notes that the long grass and shrubbery on which they fed has not returned either. "It is my think," says Ul, "that the mammoths have gone because the plants they like best are gone. So I do not think any sacrifices will bring them back."

This defiance of Kesh enrages Egdu and his followers. They fall upon Ul with sticks and stones. They imprison him in a hut, there to await sacrifice. But at night Om, the patriarch, rolls away the stone and liberates Ul. He brings weapons and food and tells Ul to flee for his life across the bogs to the south. But Ul refuses. He has a plan to help the tribe. Om listens in amazement, but shakes his head in doubt. "No one has ever walked on the water," he says. "And the sea is too cold to swim. The sea will certainly swallow you."

"Everyone must die once," replies Ul. "I shall try."

The next morning, Ul and his house are gone. Now the people think that Ul did know a spirit. Perhaps a spirit greater than Kesh.

Egdu is hard-pressed. At the dark of the moon he pounds on his drum and howls at the sky, and prays Kesh for a miracle. And one happens. Something walks upon the water. The people rush to the shore and see that it is Ul's house, upside down, with Ul in it. And besides, there are two three-toed deer. Ul has been to the distant peninsula, and found a land of plenty.

The people cheer. "Ul knows a spirit greater than Kesh! He is a great magician!" Ul denies this. The people get stubborn about it.

Om draws Ul aside. "I see," he says, "that you are not as wise as I thought. You were aided by a spirit. Some day it may become one of the greatest spirits of the world—love of your fellow man."

This is the kind of point editors of juveniles look for in the stories that come to them.

Don't Call Me a Photographer, But —

The frank story of why a professional writer went into picture taking—and how it is paying him

By J. CHARLES DAVIS, 2ND

A MANUSCRIPT rejection started me on the road to taking and selling pictures.

"Sorry," the letter read, "This is a good article and we could use it if you had some clear black and white photos. We prefer 8x10, glossy, and they must be of professional quality. If you can supply these you might try us again with this."

The editor went on to say that illustrations were a *must* with all articles they purchased. He elaborated on what they preferred. As it was a well-known magazine that paid top rates and appearing in it gave an author considerable prestige, I decided to follow it up. I did, the hard way.

I managed to locate a commercial photographer who could, would, and did make the pictures and almost before I knew it I was cashing a fat check and very happy that friend editor asked for more articles, illustrated.

The cost of those pictures put quite a dent in the check but I'll never regret the expense because right there I started taking my own pictures and today would just as soon be without my typewriter as I would without my cameras.

The camera-writer idea is double-barreled because I've found that besides the value of the pictures to the article writer there are many pictures which are salable by themselves, bringing in some nice checks, and many such pictures lead to articles that would have been overlooked without the pictures for springboards.

There is a big demand for pictures. Pictures all by themselves with no article to back them up, I believe it is entirely possible for a photographer with a nose for pictorial possibilities to make a good living from this alone. I don't know because that is not my field and I do not specialize in it, but I do know that I run into enough picture possibilities to pay well when I am prowling around gathering data for articles.

For a writer this is all gravy. He has already gone to the expense of making the trip to gather

his material; he is on the ground and has his equipment with him. Up pops a picture with sales sticking out all over it. He takes the picture, sells it, and makes the expenses of the trip. I've done just that many times. I expect to keep on doing it.

Sometimes an article lead backfires, is a dud, and you find what you thought was going to make a good story can't be used. Chances are you will get enough salable pictures out of the trip to salvage expenses at least. With a camera you have a double chance. Most of the time both your article and your pictures click.

Let's take a concrete example. Recently I visited Salton Sea to gather data (and get pictures) regarding fishing in that below sea-level body of water in Imperial Valley, California. I was doing an article for *Sports Afield*. That trip proved a gold mine I expect to work for a long time to come.

Stopping at Niland for an interview with Earl Henking, leading authority on the fabulous fishing in the sea, I found out that the mud pots at Mullet Island were nationally famous. Volcanic eruptions that shot mud and steam into the air day and night were a major attraction for the tourists. From the mud pots the Cardox Company piped natural carbon dioxide gas to their plant in Niland to turn out dry ice and CO₂ for fire extinguishers. Two stories right there.

How come the discovery that the mud pots spouted carbon dioxide? Mrs. Carl Einhart visited the area in 1932, became interested in the mud pots, took samples back to Los Angeles where analysis showed 99.96% carbon dioxide, .04% oxygen. She and her husband developed the dry ice business, built a plant, made a success of the venture, and sold out. Carl Einhart died and Mary Einhart married again and now lives with her husband in a beautiful home on their ranch near Niland. Another yarn which a woman's magazine will soon have.

A most unusual character named Captain Charles E. Davis, originally from Boston, built a village, complete with museum and paintings he made with the paints obtained from the Indian Paint Pots, another natural phenomenon at Mullet Island. So far I have gotten two yarns out of that.

Prowling around still further, I found that when the redoubtable Captain Davis drilled for water he struck an iodine well! A medicinal bath business resulted. Bingo! Another yarn. Farther down the shore was a plant which was reported successfully taking gold from the highly mineralized

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waters of the sea. I'm working on that one now.

That's seven salable articles, not one of which would have found a market without illustrations. Oh, yes. Several of the pictures sold independently to travel magazines and other sources as the area is colorful and picturesque.

The first yarn (besides the *Sports Afield* assignment) more than paid all expenses of the trip, in fact showed a nice profit. And the end is not yet. Of course not every trip pays off like that one; I wish they did. But every trip I've made turns up at least one salable picture idea and generally several.

Another advantage about taking pictures to illustrate articles: The writer gets more for his work because of the pictures. In the first place editors seem inclined to pay a higher word rate for a well-illustrated article. Editors also usually pay for the pictures, in addition to what they pay for the article. Most magazines pay from \$5 up per picture used, return the unused ones. A few pay only from \$1 to \$3 per picture, but don't forget that they have bought a story they otherwise would have rejected. The few extra bucks you make from these sources at least pay for the film and processing and, besides, there's always that possibility of additional picture sales.

It is amazing how vast a market there is for pictures that are a bit out of the ordinary, that tell a story, excite interest. Fall's *Universal Album* lists hundreds of markets for all kinds of pictures and there are many other sources of information for the purveyor of pictures. *Printer's Ink Directory of House Organs* contains a list of over 5,000 firms which publish house organs, magazines devoted to promoting the interests of the firms publishing them. A very large number of these magazines, of which you probably have never heard, buy pictures and pay well for them.

Oddly enough, many of them report that they have difficulty in securing pictures! Some even have literature telling their needs, which literature they will gladly send to interested photographers. The International Harvester Company is a case in point. There are many, many more.

It works like this. You are out searching for material for a story and you see something odd, unusual, or especially beautiful. You take a picture or two of it. Perhaps you forget it until your films are processed or you develop them in your own dark room, a much more satisfactory method and far less expensive than having them done at the corner drug store. Up comes the print. How to turn it into cash?

WHAT is it about? A fire? Automobile wreck? Seaside or sunset, scenic? There are innumerable publications eager to buy any of these pictures, if they are good and tell a story. The makers of calendars need pictures. Advertising agencies are a fertile field. So are insurance companies. The list is almost endless.

Chances are you have a little, and maybe not so little, gold mine in your stock file of photographs. Dig into them, look up likely markets, make some good 8x10 enlargements and send them off. You will get some rejections but you will likewise get numerous checks and, before you know it, be getting requests for special pictures.

If you are strictly a picture taker and not a writer you can sell some of your pictures to help buy that added equipment you want if you will just look up the right market.

If you have a knack with words and want to write this is an excellent way to break into the writing business.

ONE word of advice. Don't, whatever you do, don't send your pictures off to the *Saturday Evening Post*, *Life*, *Look* or similar famous magazines. These publications are flooded with pictures from top-flight photographers every day and your competition is terrific. Funny part is most of them are relatively poor pay, holding (and not without reason) that the fame gained by having your work appear in their magazine gives so much prestige the pay is unimportant. Maybe so, but I have found the prestige of having one of my pictures in, say *Life* is poor currency at the corner grocery and market. I have sold some of these "big time" magazine pictures. Believe it or not, I turned down an assignment from one of the leaders because of the low pay.

In pictures as with articles, stories, and other writing, the big name magazines have their choice of the finest work of skilled craftsmen. There are literally thousands of smaller, but good-paying, magazines that welcome newcomers, nurse them along, encourage them, and pay surprisingly well.

You don't need to invest a fortune in cameras and gadgets. Get a good small camera with a fast lens, learn to use it, and you're in business. It is true I use three cameras. A Vollenda with an f/3.5 lens I have always with me in my pocket has paid for itself hundreds of times over. A Speed Graphic that really does everything anyone could ask for any type of work. An Argoflex which I keep loaded with color film. But then I am in the writing business, with photography as a very profitable side line. I started with that Vollenda and it paved the way for the other cameras.

A dark room with a good, serviceable enlarger, is valuable. I shoot a lot of pictures and have found film cost a minor item because it is important to have a plentiful supply of pictures when you get back from that trip, settle down to the desk for the writing job, and begin to analyze the possible markets for your work. Having an enlarger is a money saver because you inspect your negatives, decide on what you want, blow it up to 8x10, and there you are. Again, if you get a rush order from an editor for some extra pictures you don't have to wait for the commercial house to make them for you. You go into the dark room and in a matter of a few hours your pictures are off to the editor.

Pictures are sold, unless otherwise specified, on a "for use in one publication only" basis and sometimes it is well to copyright your more valuable shots. If you sell the negative of a picture you lose all further rights in it and should base your price accordingly. I've never yet had a picture stolen, pirated, or used without permission.

Please remember I am not a photographer. I've never submitted a print to a salon or a competition, and I probably never will. But I have made my pictures pay, and pay well. You can do the same.

What Editors Are Looking For

Market at Modern Man

Modern Man, The Picture Magazine for Men, is a relatively new publication edited by Norman Sklarewitz, at 542 N. Dearborn Parkway, Chicago 10. These are the requirements as listed by Mr. Sklarewitz:

Modern Man is designed to offer readers lively, well-planned picture stories of current, strictly masculine interest. As a result, articles while complete in themselves must be planned with pictures in mind, and picture sequences in turn must be supported by good text.

Our range of interests is as wide as every man's—hunting, fishing, adventure, mechanics, science; sailing, trains, travel, sports, etc. However, our technique of presentation is quite specialized. For that reason it is important that contributors study back issues of the magazine to become familiar with it.

In brief, it might be said that we want to tell our readers, in text and pictures, how a thing is done. Thus we've run articles on how to run a steam shovel . . . a bulldozer . . . how to fly a helicopter . . . how to climb a mountain . . . what makes a submarine operate. The pictures must have variety and peer inquisitively into the workings of the subject under discussion. Text must tell how a thing is done in a manner that makes the reader a part of the activity.

We are particularly interested, too, in articles on guns and cars. The cars can be classics, antiques, or sport jobs; the guns, military or sporting. But it's best to narrow a story down to a single car or weapon and stick with it or its immediate family. For example, we've run articles on Rolls-Royce, Duesenberg, Marmon, and Cord; Colt, Hammerli, Gatling, and Winchester guns.

Good technical quality is a *must* for all pictures . . . sharp, snappy prints that will reproduce well. We prefer 8x10 glossy prints, black and white only.

In the area of cheesecake and nudes, we are always interested in the work of new photographers. Single shots and complete picture stories receive careful consideration. Any photographer who can apply some imagination to his work in this field won't have trouble selling to us regularly. But don't underestimate the problem in the field. A pretty face and figure don't automatically mean you've got good studies. We see as high as 500 prints a week and must reject most simply because they lack imagination and freshness.

We like articles to run from 1,500 to 3,000 words with a selection of at least 10 or 15 pictures. Rates are as follows: \$5 minimum for regular illustrations purchased singly; \$7.50 for cheesecake; \$10 for nudes; \$50 for black and white covers. Text rates begin at 3c a word and go up with quality.

Contributors are strongly urged to query us on their ideas for both picture stories and articles.

William C. Lengel, editor of *Gold Medal Books*, 67 W. 44th St., New York 36, announces that the firm is now publishing nearly 100 paperback originals a year. The novels accepted cover a wide range—but all must have the elements of wide popular appeal, no manuscript being taken without prospects of sales of a quarter million. The minimum guarantee is \$3,000 against royalties of 1c a copy for the first 200,000, 1½c thereafter.

—A&J—

The American Legion Magazine, 580 Fifth Ave., New York 36, uses good light verse—4, 8, or 12 lines at the most—paying \$2.50 a line on acceptance. It also publishes some anecdotes. The latter as well as verse should be addressed to the Parting Shots Editor.

—A&J—

Today's Woman, one of the Fawcett Publications, is ceasing publication. This magazine recently announced elaborate plans for the future.

—A&J—

James Skardon has become editor of *Cavalier*, 67 W. 44th St., New York 36, succeeding Andrew Hecht, who recently resigned. Mr. Skardon was article editor of *Today's Woman* prior to its discontinuance. *Cavalier* belongs likewise to the Fawcett chain.

—A&J—

Air Trail Hobbies For Young Men, 304 E. 45th St., New York 17, is in the market for articles, fillers, and news on boy's hobbies. Payment for text varies; pictures bring \$7.50 up, on acceptance.

—A&J—

Meanjin, A Literary and Art Quarterly, University of Melbourne, Carlton N. 3, Victoria, Australia, is receptive to quality material from other countries. It is interested in experimental work in prose or verse. Each issue contains 12-14 pages of poetry, including some satirical verse. C. B. Christesen is editor. The magazine pays \$2 a poem, corresponding rates for prose, on publication.

—A&J—

If you know prominent persons born in Newfoundland, *Atlantic Guardian*, St. John's, N. F., Canada, might be interested in an illustrated article. Query the editor, Ewart Young.

—A&J—

National Arthritis News, First State Bank Bldg., Livingston, Texas, is looking for humorous fiction and also for features, poetry, pictures, cartoons, and jokes that deal mainly with physically handicapped people. The magazine is especially interested in articles by arthritis victims. Features, preferably accompanied by photographs, should not exceed 3,000 words.

Payment at varying rates is made on acceptance. Address the publisher, Ingram C. Pace.

—A&J—

Science & Mechanics, 450 E. Ohio St., Chicago 11, particularly wants illustrated items for its "Shop and Home Kinks." Minimum payment is \$7.50 on acceptance. Address Don Dinwiddie, the managing editor.

Joseph Corona has returned to the editorship of *True Police Cases*, 67 W. 44th St., New York 36, and announces he is in the market "for the best in fact crime material, for which we shall be ready to pay top rates, upon acceptance."

Mr. Corona explains the needs of his magazine further:

In addition to the straight coverage of a murder, kidnap, robbery, etc., I shall be most interested in feature articles with a crime background. Good examples of what I have in mind are some of the features published in *True Police Cases* when I previously edited this magazine: "I Trapped the Peddlers of Death—A Policewoman's Own Story," in which Detective Laurette McDonnell told how she helped trap some of New York's most dangerous and ruthless dope peddlers; "The Shocking Truth About Madge Meredith—Hollywood's Woman Accused!"—the story of the young starlet who was charged with the kidnap-beating of her agent; "Bedroom to Bullets—The Worst Sin-Racket of Them All"—a daring exposé of the divorce racket and the violence and blackmail associated with it.

Here's an opportunity for a writer with imagination to really do a story that will gain national attention—and get a price rate far above the standard one paid for a regular crime coverage piece.

However, by the same token, we are anxious to obtain the best on-the-scene reporting and photographs of current crime cases. Prompt replies and decisions are assured.

—A&J—

Magazine Digest, 500 Fifth Ave., New York 36, which has emphasized reprints, is now buying them exclusively. No originals should be submitted. Miss Edythe Farrell is editor.

Mary Rollins, editorial director of Hillman Periodicals, 535 Fifth Ave., New York 17, is seeking for *Real Story* and *Real Romances* timely confessions concerning young heroes and heroines. Length should be 5,000-6,000 in short stories; 10,000 in novelettes.

Miss Rollins adds:

We want strong, dramatic, first-person confession stories that are realistically motivated and convincing, with suspense, sincere emotion, and true-to-life characterizations. The story may be told from either the man's or the woman's viewpoint. We do not want stories that are based solely on sex.

—A&J—

Catholic Home Journal, 220 37th St., Pittsburgh 1, Pa., is seeking poems on "Grandmother," 12-16 lines. The Rev. Urban Adelman, the editor, plans an anthology on this subject and would like to include most of the contributions in his magazine first. Payment is \$5 a poem on acceptance.

—A&J—

The Chamberlain Press, P. O. Box 7718, Philadelphia, Pa., is a new book publishing firm specializing in science fiction. Alan E. Nourse, president, states the requirements thus:

Chamberlain Press is seeking modern, mature science fiction novels, from 60,000 to 70,000 words in length, preferably from writers who know the field well. We are happy to consider manuscripts on a basis of the initial 10,000 words and a detailed synopsis.

Payment is on the basis of a standard book contract, with advance against royalties averaging \$500 and payable upon acceptance of completed manuscript.

A LITERARY AGENCY GETS STARTED

When I started my Agency I had neither clients nor a fancy office to impress potential clients with, just desk space. Currently I am handling either a book, a juvenile, a story or an article for: Professor Robert Avrett of the University of Tennessee, and a writer of fiction as well as being the author of a text book published by Harper's; Garth Bentley, known editor who wrote two "how-to" books on editing which Harper's published; Stanton A. Coblenz, prominent poet-editor of *Wings*, who also turns out stories and books on science fiction; Edgar Snow, formerly an associate editor of the Sat Eve Post, and the author of several books.

These (and other writers), came in because I had something valuable to offer—a lot of knowledge about writing. Knowing how to pick manuscripts drew the following from Leo Margulies, head of King-size Publications: "I want to congratulate you. You are a rarity among agents. For, even though we are a minor market (because of the limited amount of material we use) you have used discernment in selecting stories to send us for consideration." Earl Fultz, a Collier's Fiction Editor, wrote: ". . . I might also suggest that if you ever wanted to drop over here and discuss our needs, I would be most happy to see you."

I talked with Mr. Fultz. I spoke to many other editors in the magazine and book field. What I now need, and need badly, is material I could bring to them. Your article, story or book might not be just right; copy rarely is, but a good agent, being more than just a salesman, spots flaws in a manuscript before the flaws spell rejection. SALES DO NOT COME EASILY can be underscored, though my first agency sale came off with astonishing ease. I handed a short short to William W. Scott. Mr. Scott (whom I was meeting for the first time) had time to read it while I waited. Ten minutes later a first sale was chalked up for client Jim Adams. What clinched it? Having the right material. So keen is the editorial competition, only the right material stands a chance. It is my job to tell you if your work will be in the running; and, if not, why not. Terms? No fees for the writer who has sold more than one story or article to the important magazines, or has had a book published by a major house. For the not yet arrived writer my fees are: a dollar per thousand words, with a minimum of three dollars for any script. Rates on books will vary with the amount of editorial work required, and there should first be an inquiry. Commission on sales is ten percent. All fees end after the second sale. Checks and return postage should accompany each submission. Half fees on resubmissions. Bring or send in copy flat to:

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New York 36, N. Y.



Charles Rodrigues

All Fiction House magazines except *Planet Stories* are being discontinued for the time being. *Planet Stories* has now become a quarterly. It has a heavy inventory of accepted material but is still in the market for good stories.

Fiction House Magazines discontinued are *All-American Football*, *Baseball Stories*, *Football Action*, *Football Stories*, *Frontier Stories*, *Jungle Stories*, *Northwest Romance*, *Two Complete Detective Books*, *Two Western Action Books*, *Two Western Books*.

- A&J -

William W. Allen, cartoon editor of *Telebriefs*, is looking for cartoons which use the telephone as an integral part of the gag. Taboos: oversatirizing of women, sex or alcohol as subject matter, bad telephone usage, hazardous practices by linemen or installation men. The publication goes to 2,000,000 Illinois Bell customers as a good will builder.

Cartoons may be submitted in sketch form or in written gag ideas. Accepted cartoons will be returned for final drawing, which will bring \$85.

Address Mr. Allen at Room 1805, 208 W. Washington St., Chicago 6.

- A&J -

It isn't worth while at present to submit MSS. to Star Publications, 545 Fifth Ave., New York 17. L. B. Cole, editor of the group, announces enough accepted material on hand for months to come. In this chain are *Pursuit* (mystery) and *Cosmos Science Fiction and Fantasy*.

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Tracks Magazine, Terminal Tower, Cleveland 1, Ohio, is on the lookout for short humorous railroad fiction, for which it pays 3c a word upon acceptance. This magazine is published by the Chesapeake & Ohio Railway.

- A&J -

Joker, 270 Park Ave., is in the market for short jokes, epigrams, and parodies. Ernest N. Devver is editor.

- A&J -

Desert Magazine, Palm Desert, Calif., has added desert homemaking and gardening to the subject matter it covers. All articles must be authentically of the desert country. Randall Henderson is editor. Payment is 1½¢ a word up on acceptance.

- A&J -

Crafts & Hobbies, 30 E. 29th St., New York 16, is now paying 2c a word, \$3 a photo, for how-to craft articles 1,500-2,000 words. Payment is on publication. Lassor Blumenthal is editor.

- A&J -

Ellery Queen's Mystery Magazine, 570 Lexington Ave., New York 17, announces payment of \$200 up for original crime and mystery stories of average length. Payment is on acceptance. The magazine buys reprint rights at \$75 up.

- A&J -

Cosmopolitan, 57th St. at Eighth Ave., New York 19, continues to be definitely in the market for outstanding murder mystery or suspense novellas of around 20,000 words. This magazine pays top rates on acceptance. John J. O'Connell is editor.

- A&J -

Real, 10 E. 40th St., New York 16, has raised its maximum wordage for fiction to 6,000, non-fiction to 5,000. It is primarily interested in the latter—especially first-person dramatic experiences. Theodore Irwin, the editor, always prefers queries or outlines before manuscripts are submitted.

- A&J -

The *National Parent-Teacher* has moved to 700 N. Rush St., Chicago 11. It continues to be in the market for articles and verse with the field of child rearing and education.

- A&J -

Fight Magazine has ceased publication after a relatively short career.

- A&J -

Fred Gipson, of the well-known family of students of Western history, has become editor of *True West*, Box 5008, Austin 31, Texas. This quarterly is a unique publication—an all-fact magazine of the Old West. It emphasizes authentic articles and old photographs. Right now it is pretty well overstocked with material, but this condition won't last forever.

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The maximum length of articles has been raised to 1,000 words by the *American Scholar*, United Chapters of Phi Beta Kappa, Williamsburg, Va. This magazine offers a market for the well-done serious but not pedantic article. Hiram Haydn is editor.

- A&J -

Writers of confession stories will be interested in a marked change in the wordage requirements of *Personal Romances*, 295 Madison Ave., which now seeks stories of 5,000-10,000 words. This magazine emphasizes young heroes and heroines. Payment is 3¢ a word up on acceptance. Miss Hilda Wright is editor.

- A&J -

Children's Activities, 1111 S. Wabash Ave., Chicago 5, is in the market for a good mystery or adventure story for boys and girls 8-10. It should have excitement and suspense but no violence. The story should be under 14,000 words and should not contain more than seven episodes. Address the editor, Lillian Davidson.

Discontinued Magazines

All-American Football
Baseball Stories
Copper Romance
Dynamic Science Fiction
Fight Magazine
Football Action
Football Stories
Frontier Stories
Judge
Jungle Stories
Northwest Romance
Quick
Today's Woman
True Men's Stories
Two Complete Detective Books
Two Western Action Books
Two Western Books

Books That Will Help Writers

In this department are reviews of important books of special interest to writers. As a service to its readers, *Author & Journalist* will supply any of these books at the published price postpaid. Send order with remittance to *Author & Journalist*, 1313 National Bank of Topeka Building, Topeka, Kansas.

How to Write JOKES, by Sidney Reznick. Townley Company, 36 pages. \$2.

Do you often wonder just why the gags of Milton Berle, Jimmy Durante, and other comedians go over so well? Sidney Reznick, who has written them, explains the whole technique.

He also points out the essential qualifications of the gagwriter: an innate but disciplined sense of humor; double-strength perseverance; good health.

This is a thoroughly workable how-to manual by a radio and TV expert. If you can't write salable humor after studying Mr. Reznick, chances are you just don't have it in you. He tells you not only how to produce jokes, but how to sell them.

WRITING THE SHORT STORY, by Charles I Glicksberg. Hendricks House, 286 pages. \$3.50.

For years Professor Glicksberg has taught the short story in the New School for Social Research, and the results have been so successful that one of the paperback houses publishes an annual anthology of his classroom work.

His book analyzes the problems of the short story from the standpoint of the writer who wants to achieve something other than mere publication. It's a volume that should help the fictionist who looks at his work as an art.

KNOW YOUR READER, by George R. Klare and Byron Buck. Hermintage House, 192 pages. \$2.95.

A discussion of readability directed specifically to writers. The author analyzes the various formulas and applies them to the problems of the writer, particularly of non-fiction but of fiction also. Definitely useful to anyone who wants to be sure his writing is clear and interesting to those who read it.

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The author of 1,300 published articles explains

The Big Pay-Off in Travel Writing

By LYN HARRINGTON

YOU can make your travel pay off handsomely. It's a matter of recognizing the many sided nature of the subject.

More often than not, the beginner breaks into print with a travel story. Why? Because often it is his first literary effort, the first time he has been moved to set it down on paper, and he's conscientious about it. Again, it may be because his travel writing has a freshness and enthusiasm lacking in previous attempts.

A third reason is that it is meaty. Most beginners' articles are too thin. This has nothing to do with the number of words, but with the lack of information, and a failure to see more than one aspect of a subject. The travel article, on the other hand, is likely to be packed with crisp impressions. Therefore it appeals to the editor.

A common fault of amateurs is that of giving a chronological account of a journey. It's the lazy, orderly way of writing, but it makes dull reading. If you crowd in every last detail, you cannot do justice to any one part. Either you sell all your material at once—or, which is more likely, you can't persuade anyone to buy it.

People insist on entertainment with their information. Your written experiences can serve the useful purpose of suggesting places to go, things to do and see, interesting routes to follow, how to travel with pleasure and safety.

If you want your travel to pay off, you must look upon it as a business, not strictly a pleasure trip. This calls for advance planning, much as a salesman lays out his route, lines up prospects, and learns as much about each as possible.

You should consider travel from more than a scenic aspect. Anyone gets tired of rapturous descriptions of roads, caves, beaches, buildings. But how about national sports, unusual ways of fishing or hunting, music, art? There's another array of travel articles in way stations, hotels, motels,

Lyn Harrington and her husband, Richard Harrington, are a professional writer-photographer team specializing in travel. Since they produced their first article 12 years ago, they have sold 92 per cent of all they have written—1,300 articles, three books, based on trips in Canada, Africa, and South America. They plan to undertake Australia next fall. The Harringtons live in Toronto.

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trailer camps, youth hostels, igloos, or the black tents of Arabia.

The term *travel* can be stretched to cover a world of subjects, each with a group of journals eager for the information you dig up. Just as an example of how big a subject it is, take one subdivision, transportation by water. From there you can go into barges, canals, ice boating, sailing, marine telephones, customs, harbors, freighters, radar, shipboard etiquette, famous travelers, dug-outs, marine mysteries . . . Multiply by the other forms of transportation, from Indian travois to turbo-jets, and you've more subjects than you could cover in a lifetime.

By planning ahead of time, you work on a tighter schedule than by merely hoping some interesting material will cross your path. We usually discuss a forthcoming trip with a few editors, offering ideas and accepting suggestions. This cuts down rejections, and gives confidence in asking for interviews and information later on. Chats with editors may result simply in "See what you can pick up for us"—which is a green light. Quite often the result is an assignment, and on rare occasions a side trip on an expense account, which is a break for self-supporting freelancers.

Many magazines limit their area of interest: *Arizona Highways* for example. Your problem is to locate such markets, and write to their specifications. No matter where you travel, watch out for new markets, regional publications to which you might sell local material.

Study, too, the local papers and magazines. A visit to the public library reading room will certainly offer a few new titles. These are often an excellent market for material picked up on your travels and sold on the spot. Items that are too localized for publication in national magazines are just right for regional ones.

Business journals appreciate outside material, even though they may have correspondents in different areas. If you strike an idea while traveling or visiting, send it to the editor of the local or national business journal. The worst that can happen is that you don't get paid. You generally do.

Consider magazines for special-interest groups: education and schools; religious publications; nature; farm papers; sports; fashions; and, not least, the homemaking magazines. The age level for which you prefer writing may also indicate material that is salable.

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WILLIAM C. DERRY
40 Rock Avenue East Lynn, Mass.

Bone up ahead of time. Your mental packing is much more important than your wardrobe. Before leaving home, learn what you can about the towns, historic sites, scenic attractions, local industries, literary background, of the area you are visiting. Such research serves as a springboard for questions, increases your observation and pleasure, and makes the finished article more colorful reading. A small amount of historical lore worked in with a light hand seems acceptable to editors.

So you are prepared with jottings as to what you may expect along the way, and perhaps a file of clippings. Say you're heading for a dude ranch. It's only smart to learn something about branding, roundups, loco weeds, and stampedes before you set out. Your clipping file may yield a reference to rodeo superstitions—ask questions on the spot, to round out your information. If your lore is still lean, dig some more when you reach a library. But *always* have some first-hand knowledge of your subject.

It's just as well not to leave everything until you get home but put the information down on paper the evening of the day you get it, since figures and names and data can become darned elusive. Type out notes while your handwriting is still legible, and rough out your articles. It certainly isn't a gay way to spend an evening, but it pays off.

You may, in fact, have more material than you can use in one article. That extra knowledge shines through your written words. And in itself it may be sufficient to launch another article for a different market.

If you have chosen a subject on which you can get little information, either aim it at a market which takes short items, or shelve it. Even established authors have to throw out cherished ideas from time to time.

Cross-country travel makes it possible to do a series of articles; say, on state capitals, national parks, or out-of-the-way corners of the country. In addition, it gives more complete coverage and better balance to whatever travel material you're writing about.

Travel can provide background material for fiction, and may, in fact, turn into books. In fact, you might remind yourself that your home town is a foreign spot to many readers, a strange and glamorous place, representing "travel" to others.

To the editor and to the reader, then, the average trip means little. It is the interesting individual items that win acceptances.

By-products will account for far more sales than any attempt to "tell all." The handicraft you bought has a story behind it. The primitive people you met, and the personalities (but beware of Characters). The bird sanctuary, or the thousand-year-old forest. The fascinating old churches, covered bridges, or pioneer mills. These are the things that will make your travel pay off.

Travel Markets

THE market for travel articles is good—and getting better all the time. But . . . they have to deal with places not too familiar to folks or offer a new slant on the familiar spots. The un-

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familiar spot, not too inaccessible, is usually the best bet.

Good photographs are a *must*. The ordinary snapshot won't do. The market for good transparencies, preferably 5x7 or larger, is growing.

The writer who wants to avoid faults in travel articles will find help in extracts from a letter from F. J. Cipriani, travel editor of the *Chicago Tribune*, to *Author & Journalist*. His comments reflect the common experience of editors handling travel copy:

We have two problems with freelance travel stories. Seems that everybody who goes to Europe or Mexico tries to write about them. Actually, they're over-written.

The other problem is that many freelancers write about areas with limited vacation seasons, toward the end of the season. For example, I'll get dozens of stories on Colorado, Wyoming, etc., in late August and September when the seasons are about over.

Newspapers like travel stories that are newsy, rather than purely descriptive.

Normally the *Tribune* rule is that any travel article accepted should be written while on the scene, or not more than three months after a trip. This would involve usually all-year areas.

The reason for this is we have been fooled a couple of times. One story I remember told about certain boat cruises out of New Orleans. Many readers tried to take those cruises only to find out the cruises had been discontinued two years before. Then we found out that the writer had taken the trip three years earlier.

The following list comprises open markets for travel material by freelancers. Newspapers and general magazines other than those listed, business journals, and juvenile publications use travel copy occasionally. Usually it must be quite specialized.

As usual, Acc. means payment on acceptance; Pub. payment on publication.

American Motorist, 17th St. and Pennsylvania Ave., N. W., Washington 6, D. C. Illustrated travel articles under 1,500. W. W. Hubbard, 1c. Acc.

Arizona Highways, Phoenix, Arizona. Highly pictorial. Demands professional quality in black and white photos and transparencies. No snapshots or miniatures. Also some articles. Material confined to Arizona. Raymond Carlson. 2c, photos \$10-\$30.

Arkansas Gazette, Little Rock, Ark. Features on Arkansas subjects, illustrated, 400-1,000. Gene Fretz, Sunday Feature Editor. \$5-\$25 an article, photos \$3. Pub.

Atlantic Guardian, 96 Water St., St. John's, N.F., Canada. Photo features of unusual aspects of Newfoundland life or about Newfoundland-born people living abroad. Ewart Young. Payment by arrangement.

The Beaver, Hudson's Bay Company, Main St., Winnipeg, Manitoba, Canada. A restricted market for travel material of the Canadian North. Illustrations essential. Clifford P. Wilson. 1½c. Pub.

Buick Magazine, 818 W. Hancock Ave., Detroit 1, Mich. Articles on people, places, and events of interest to tourists; all forms of outdoor recreation, handicrafts—500-600 with 3-4 good photos. At least one article in each issue to appeal especially to women. Picture stories with human interest. Acc. Supplementary rights released.

Canadian Geographical Journal, 54 Park Ave., Ottawa, Canada. (M-50) Illustrated geographical articles 1,000-5,000. Gordon M. Dallyn. 1c up. Acc.

Chicago Tribune, Tribune Tower, Chicago. Uses a fair amount of travel material, newsy rather than

purely descriptive, to 700 words. Articles should be written on the scene or not more than three months after trip. Prefers all-year vacation areas. F. J. Cipriani. \$15 an article plus additional for photos. Pub.

The Christian Science Monitor, 1 Norway St., Boston 15, Mass. Travel page every Tuesday and Friday. Articles to 900 words written from actual experience—off-the-beaten-path vacation spots, well-known places seen from new angle. Travel fillers 50-100. Occasional travel news. Photos. Leavitt P. Morris. \$12-\$15 a column, photos \$4-\$7. Acc. Query.

Chrysler Events Magazine, 431 Howard St., Detroit 31, Mich. Travel articles on cities, states, recreational regions, national parks, civic events (such as Mardi Gras, Aquatennial, Cotton Carnival, etc.), 1,200-1,800. Black and white photos and color transparencies. A very limited market for freelancers because bulk of book is departmentalized and written by regular contributors. Jack A. Fritzlen. \$50-\$100 an article, photos \$10-\$50. Pub.

Colorado Wonderland, 701 S. Tejon St., Colorado Springs, Colo. Illustrated articles 1,200-1,500 designed to bring tourists to Colorado. Raymond Tex Roberts. 2c, photos \$3, color transparencies, \$25. Pub.

The Desert Magazine, Palm Desert, Calif. Illustrated features, preferably in first person, from the desert Southwest to 2,500. Must have the "feel" of the desert country. Photos essential with contemporary material. Randall Henderson. 1½c up, photos \$1-\$3. Acc.

Dodge News Magazine, Prince & Co., 5435 W. Fort St., Detroit, Mich. Articles not only on travel but personalities, science, fashion, etc. Shorts around 350. Always on the lookout for good color and black and white feature stories. G. M. Williams. Top rates for pictorial photos. Acc.

Empire Magazine of the Denver Post, 650 15th St., Denver 2, Colo. Western photo features to 1,000. Bill Hosokawa. 1½c, photos \$3-\$6. Acc.

Ford Times, Ford Motor Co., 3000 Schaefer Rd., Dearborn, Mich. Well-illustrated travel, place, sport, or other articles, 1,200-1,500; brief picture stories with or without Ford angle. 10c. Acc.

Forest and Outdoors Magazine, 4795 St. Catherine St., W., Montreal, Canada. Material must be dramatic and must relate to conservation of recreational activities. Photos. Canadian exclusively. R. J. Cooke. Payment by arrangement.

Highway Traveler, 71 West Lake St., Chicago 1, Ill. Greyhound bus publication. Covers U.S.A. but obviously, only places buses can reach. Articles of less than 800 words accompanied by several glossy photos. E. A. Jones. Varying rates. Acc.

Holiday, Independence Square, Philadelphia 5, Pa. Quality articles, well-illustrated, on places and people in sections of United States and foreign countries, 1,500-5,000. Ted Patrick. First-class rates. Acc.

Household, 912 Kansas Ave., Topeka, Kan. Occasional well-illustrated travel material of interest to families. Robert Crossley. Top rates. Acc.

Lincoln-Mercury Times, Ford Motor Co., 3000 Schaefer St., Dearborn, Mich. Travel articles, U. S. or foreign, to 2,000. Black and white photos; transparencies. William D. Kennedy. Excellent rates. Acc.

Maclean's, 481 University Ave., Toronto 2, Ont., Canada. A publication published for the purpose of "interpreting Canada to Canadians." Wide open to freelance writers who have the stuff. Uses much travel material, such as articles on rivers, summer and winter resorts, important restaurants, parks, geographical areas, inhabitants of special regions; all must be in Canada (which includes Newfoundland). 3,000-5,000 words. Query with outline 200-500 words. Pierre Burton. \$150 up. Acc.

Miami Daily News Magazine, 600 Biscayne Blvd., Miami, Fla. Photo stories of southern Florida to 1,500, \$20-\$25. Pub.

JUNE, 1954

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Motor News, 139 Bagley Ave., Detroit 26, Mich. Outdoor adventure and travel articles. Photos. William J. Trepagnier. \$50-\$100. Acc.

National Geographic Magazine, 16th and M Sts., N.W., Washington 6, D. C. Official journal of the National Geographic Society. Articles on travel and geographic subjects to 7,500; photographs. Gilbert Grosvenor. First-class rates. Acc.

National Motorist, 216 Pine St., San Francisco 4, Calif. Articles of 900 and of 1,600 words on anything that would be of interest to the average motorist who lives in California and does most of his motoring on the Pacific Slope. Articles on the car, roads, interesting people and places in the West or in the history of the West, hunting, fishing, outdoor life, animals. Black and white photos for illustration. Jim Donaldson. 3c-5c, photos \$3-\$5. Acc.

New Mexico Magazine, Santa Fe, N.M. Illustrated articles on New Mexico, usually with historical or human interest angle, to 1,500. George Fitzpatrick. \$10-\$15 an article. Pub.

New York Herald Tribune, 230 W. 41st St., New York 18. Covers United States, but has string of correspondents. Beach Conger. \$15 a newspaper column. Pub.

New York Times, Times Square, New York 18. Covers United States. Be sure to list highways and their condition, weather, etc. Paul Friedlander. About 2c. Pub.

People & Places, 3333 N. Racine Ave., Chicago 13. Human interest picture stories on people and places in the United States. Ralph N. Swanson. Acc.

Seattle Times Sunday Magazine Section, Box 1892, Seattle 11, Wash. Features on Pacific Northwest subjects only, 1,200-1,500. Picture layouts for roto section. Chester Gibbon. \$15 for unillustrated articles; \$25 with suitable art. Pub.

Sunset, Menlo Park, Calif. Western states and Western authors only. Very little material by freelancers. Fair rates. Acc.

Trailer Life, 607 S. Hobart Blvd., Los Angeles 5, Calif. Emphasizes trailering rather than straight travel. Articles 2,000-3,000, shorts, fillers. Photos. Address queries to Iris Nelson, Assistant to the Editor. Full length articles including photos \$40-\$100, shorts and fillers with photos \$5-\$25, black and white cover photos \$25-\$35, color transparencies for cover, \$50. Two weeks after acceptance.

Trailer Topics, 28 E. Jackson Blvd., Chicago 4. Wherever the trailer goes. Unusual trailering experiences wanted. Trailers are tough critics, so know your stuff. Paul Edwards. ½c, photos \$1. Pub.

AUTHOR & JOURNALIST

Trail-R-News, 534 W. Colorado St., Box 1551, Glendale, Calif. Travel articles built around trailer coach life, 1,200-2,500. Each must be accompanied by two glossy photos, and must deal specifically with a trip or locality. Stock photos acceptable. Jack Kneass. \$12.50-\$25 an article. Pub. List of requirements available.

Travel, 45 W. 57th St., New York 19. What to do and see—with cost worked in—anywhere in the world, 1,000-2,500—2,000 preferred. Photos. Cartoons. Works 3-4 months in advance. Malcolm McTear Davis. 1c-2c. Acc.

Vermont Life, State House, Montpelier, Vt. Illustrated Vermont articles. Photos, black and white and color. Walter Hard, Jr. 2c. Pub.

Westways, 2601 So. Figueroa St., Los Angeles 54, Calif. Articles 300-1,200, photos of out-of-doors, natural science, history, etc., on California, Arizona, Utah, Nevada, New Mexico, and southern Colorado. Verse. Cartoons. Phil Townsend Hanna. 5c. Acc.

More News of the Comics

By EARLE C. BERGMAN

The comic books are constantly changing. Following are up-to-the-minute changes and additions to supplement the list in the May *Author & Journalist*:

Dell Comics, Western Printing & Lithographing Co., 200 Fifth Ave., New York 10. Matthew H. Murphy now edits books handled in New York. The "fiction" short-shorts are bought by both offices (New York and Beverly Hills) but they are not in the market for such material at present. New York office now handles title: Walt Disney's The Sword and the Rose. Beverly Hills office now handles titles: Lantz's Ardy Parda, Lantz's Oswald, Lantz's Woody Woodpecker, Woody Woodpecker Back to School, Rin Tin Tin, Queen of the West Dale Evans, The Two Mouseketeers.

Farrell Publications, 30 E. 60th St., New York 22. New titles: Brides Secrets, Dark Shadows, Midnight Chills, Police Thrills, Bughouse, Madhouse, Black Cobra.

Fiction House, 1658 Summer St., Stamford, Conn. All material is now staff-written.

Lev Gleason Comics, 114 East 32nd St., New York 16. New address. They have dropped title: Playtime Pal.

Lev. Gleason Enterprises Corporation, 113 West 57th St., New York. Charles Biro, Editor. Query before submitting any material. Titles: Black Diamond Western, Boy Illstories, Boy Loves Girl, Crime Does Not Pay, Daredevil.

Allen Hardy Associates, Inc., 500 Fifth Ave., New York 35. Writers should query editor Jerry Feldman about "fiction" short-shorts. New titles: Little Amigo, Love and Kisses, House of Horror.

D. C. Thomson & Co., Ltd., Courier Place, Dundee, Scotland. Newspaper publishers who produce English comic book supplements. Will consider comic strips or stories in pictures or feature pages, designed to suit young readers, boys and girls between 6 and 14. Particularly interested in reprinting original art work in black-and-white line drawing for letterpress printing which is not already handled by any of the American syndicates. Writers and artists should contact Earle C. Bergman, 1255 N. Gordon St., Hollywood 38, Calif., and give some description of the material in their query letters.

Topix, 147 E. Fifth St., St. Paul, Minn. Has changed to a digest-size magazine with comics as a minor section. Does not want comics material at present.

JUNE, 1954

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FARM MARKETS for Freelancers

THE advice to study a publication before submitting manuscripts to it applies with more force to writing for farm publications than for most other markets. Not only is agriculture one of the broadest of subjects but the approach to its problems differs widely among farm publications.

Only two publications of mass circulation attempt to cover farming throughout the nation—the *Country Gentleman* and the *Farm Journal*.

There are, however, a number of large regional farm magazines such as *Successful Farming* and *Capper's Farmer* (Middle West), and the *Progressive Farmer* (South).

In addition there are publications of national circulation making a special approach, such as the *Farm Quarterly* and *What's New in Crops and Soils*; dealing with specific types of farming, like the *Breeder's Gazette* and the *American Fruit Grower*; or devoted to breeds of livestock—the *American Hereford Journal* for example.

Almost every state has one or more farm papers dealing solely with local agricultural problems.

The more general the scope of the farm paper, the larger and better-paying market it affords to the freelance contributor. Such a publication usually demands a human interest style not far different from that of the big general magazine.

The tendency of these publications—and increasingly of all farm periodicals—is to use experience stories, though not necessarily in the first person. Ordinarily photographs are essential. There is also a market for how-to copy related to farm operations. Photographs or drawings should accompany such items.

The market for fiction in farm periodicals is small—and getting smaller all the time.

Many farm publications have women's departments covering much the same fields dealt with by general women's magazines, but with the treatment slanted to rural life. Articles for these departments require a knowledge of the farm household and its special problems. The market is limited because the publications increasingly have trained staff members who write much of the copy.

The writer with a wide knowledge of agriculture may find chances to do articles on the subject for general magazines, business journals, or big metropolitan dailies. Such articles interpret the farmer's problems and his attitude toward them to urban readers.

The accompanying market list covers only such publications as are likely to interest the freelance writer. As usual *Acc.* means payment on acceptance; *Pub.* payment on publication.

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American Agriculturist, Savings Bank Bldg., Ithaca, N.Y. Most copy furnished by the magazine's regular writers and reporters. Buys an occasional very short editorial article of special interest to Northeastern rural people. A few human interest photographs dealing with farming of rural life. E. R. Eastman.

American Cattle Producer, 515 Cooper Bldg., Denver 1, Colo. Material dealing with range cattle industry and related topics. Some fillers. News if unusual. Photos of same type as articles. D. O. Appleton. 1c, pictures \$4-\$5. Pub.

The American Farm Youth, Fairchild at Robinson, Danville, Ill. Fact articles 500-1,000 of interest to farmers. Adventure fiction 2,000-3,500. Robert Romack. 1/4c. Pub.

American Fruit Grower, Willoughby, Ohio. Items 200-500 on fruit growers and operations on commercial fruit farms; also labor-saving methods. Experiences of Mrs. Fruit Grower in the business, 200 words, accompanied by photograph and favorite fruit recipe. R. T. Meister. 1c-2c; photos \$3-\$5, except that flat rate of \$10 is paid for story, picture, and recipe combination. Acc.

American Hereford Journal, Graphic Arts Bldg., Kansas City 5, Mo. Success stories and "how we do it" articles on exceptional Hereford cattle raisers; one or two photos with article. Better query. Don R. Ornduff. 1c, photos \$1.50. Pub.

American Poultry Journal, 180 N. Wabash Ave., Chicago 1, Ill. No market for a freelancer unless he is an authority on poultry. Ralston R. Hannas. Query.

American Vegetable Grower, Willoughby, Ohio. Items 200-500 on vegetable and potato growers and labor-saving operations, with one or two photographs. R. T. Meister. 1c-2c; photos \$3 to \$5. Acc.

Better Crops with Plant Food, American Potash Institute, 1102 16th St., N. W., Washington 6, D. C. All articles solicited from recognized authorities in soil management and crop fertilization. R. H. Stinchfield.

Breeder's Gazette, Magazine of Livestock Farming, Stock Yards, Louisville 6, Ky. Articles 500-1,000 on livestock farming and lives of livestock farming families, how to breed, feed, and market farm animals profitably. Samuel R. Guard. 2c. Acc.

California Farmer, 83 Stevenson St., San Francisco 5, Calif. Has its own sources for material and is not a market for outside contributions. Jack T. Pickett.

Capper's Farmer, 912 Kansas Ave., Topeka, Kan. Articles 1,000-2,000 on agricultural and farm home and family subjects; always query before submitting. Cartoons. Photos to illustrate articles. Color transparencies of farm subjects for cover and inside illustration. Ralph L. Foster. Varying rates for articles. Payment for transparencies according to size and use. Black and white photos \$10-\$25. Acc.

The Cattlemen, 410 E. Weatherford St., Fort Worth, Tex. Fact articles 500-3,000; fillers 4-5 lines; short verse. Photos only to illustrate articles. Cartoons relating to livestock. Henry Biederman. Varying rates. Pub.

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Country Gentleman, Independence Square, Philadelphia 5, Pa. Practical articles to 2,000, with facts authenticated and well documented. The magazine leans to articles of wide interest and application. Fiction to 5,000; adventure, fictionized fact, mystery—no sophisticated subjects. No serial or other long fiction. Filler: jokes, epigrams, preferably with rural background or flavor. Verse not more than 20 lines, serious or humorous. Homemaking articles with a rural slant. Cartoons—nothing sophisticated or smug. No photographs—all photography done on assignment. Robert H. Reed. Payment "depends entirely on use made of material." Acc.

Country Life, 207 West Hastings, Vancouver 3, B.C., Canada. Special developments in farm production methods and in marketing by primary producers, also farm research as it affects British Columbia. J. R. Armstrong. ½c. Acc.

Dakota Farmer, Aberdeen, S. D. Only material dealing with the Dakotas is acceptable from freelancers. F. C. Patten. Acc. Query.

Electricity on the Farm Magazine, 24 W. 40th St. New York 18. Illustrated articles to 1,000. Picture-and-caption stories. Cartoons. Photos. W. J. Ridout, Jr. 2½c, pictures \$5. Acc. Query.

Everybody's Poultry Magazine, Exchange Place, Hanover 4, Pa. Articles 1,000-1,500, fillers 100-500, all on poultry keeping. Photos to illustrate. Cartons. T. E. Moncrief. 1c-3c, photos \$3-\$5, Cartoons \$5. Acc.

Farm and Ranch—Southern Agriculturist, 318 Murfreesboro Rd., Nashville, Tenn. Non-fiction mostly staff-written, assigned, or bought from regular contributors, but some freelance copy adapted to the South—especially how-to-do-it or success stories, preferably with photos. Fiction, rural or small town, 1,500-2,000. Cartoons: 2 or 3 a month. Articles approximately \$5 per MS. page plus \$5 a photo, fiction 4c-5c, Cartoons \$5-\$10.

Farm Journal, 230 W. Washington Square, Philadelphia 5, Pa. Technical farm production material, household and other features dealing with country living, to 1,200. Mostly on assignment; query. Short stories to 3,500, romance preferred, rural scene not particularly desired. Lyrical verse to 16 lines, humorous verse 4 to 6 lines; gags, epigrams, newsbreaks. Kodachromes for covers; black and white photos to illustrate articles. Cartoons neither rural nor too sophisticated. Arthur H. Jenkins. General material, 10c up, fiction 20c up, no fixed scale on pictures or verse. Acc.

Farm Quarterly, 22 E. 12th St., Cincinnati 10, Ohio. Articles on farming and rural life 2,500 to 5,000. Fillers on farm operations. Nostalgic essays on rural life. Material of common interest to farmer and his wife. Photos in color and black and white. R. J. McGinnis. 5c, color photos \$25-\$100, black and whites \$5-\$10. Pub.

The Idaho Farmer. See **Pacific Northwest Farm Quad.**

Kansas Farmer, Copper Bldg., Eighth & Jackson Sts., Topeka, Kan. How-to-do-it agricultural stories 500-1,000, illustrated. No fiction. Verse by farm folks only. Photographs from within Kansas. Cartoons. R. H. Gilkeson. Varying rates, cartoons \$3. Pub.

Michigan Farmer, East Lansing, Mich. Articles by persons closely associated with Michigan agriculture. Verse chiefly by members of this group. Photographs. Cartoons. Milton Grinnell. Photos \$5-\$10, cartoons \$3-\$5.

Missouri Ruralist, Eighth & Jackson Sts., Topeka, Kan. Agricultural how-to-do-it articles, Missouri only. Most articles are by staff members. R. H. Gilkeson. Varying rates, pictures \$3. Pub.

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The Nebraska Farmer, Lincoln 1, Nebr. Subjects applicable or related to Nebraska farming 1,000-1,500, preferably farm experience articles; illustrations essential. Occasional fiction 1,500-2,000, wholesome, uplifting, or humorous; rural setting preferred. Short features with woman appeal. Short articles for young folks. Photos of outstanding farm scenes. Cartoons. Tom Leadley. 1c-2c, photos \$2-\$5, cartoons \$3-\$4. Acc.

New England Homestead, 29 Worthington St., Springfield, Mass. Articles mostly staff-written or assigned. Homemaking articles of special interest to New England audience. Limited amount of fiction suitable for rural homes. Some verse dealing usually with nature or holidays. James G. Watson. 25c a column inch. Pub.

The Ohio Farmer, 1013 Rockwell Ave., Cleveland 13, Ohio. Articles about Ohio farmers and their accomplishments, with good action photos. Material about Ohio farm homemakers and rural home improvement. E. W. McMunn. 5c a line. Pub.

The Oregon Farmer. See **Pacific Northwest Farm Quad**.

Organic Gardening and Farming, Emmaus, Pa. Articles about organic farmers and subjects of interest to them. (Prospective contributors may write for sample copy of magazine.) Photos, cartoons, with organic farming slant. Robert Rodale. 2c, photos \$6, cartoons \$5. Acc.

Pacific Northwest Farm Quad, 404 Review Bldg., Spokane, Wash. Comprises four separate state farm magazines, **The Washington Farmer**, **The Oregon Farmer**, **The Idaho Farmer**, **The Utah Farmer**. Occasional technical articles to 1,500 words, mostly by local writers; always query first. No fiction except second serial rights of published books. Homemaking material largely staff-produced; some how-to-do-it copy bought. Photos: cover shots 8x10 vertical, Northwest farm scenes. Cecil Hagen. "Modest rates; try to pay in proportion to quality." Acc.

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Pennsylvania Farmer, Harrisburg, Pa. Material written chiefly by staff members, contributing editors, or specialists at state colleges of agriculture. Not a freelance market. M. C. Gilpin.

The Progressive Farmer, 821 No. 19th St. Birmingham 2, Ala. How-to and experience articles on farming, rural homemaking, farm life, 400-1,000. Locale limited to 16 Southern states including Oklahoma, Delaware, Maryland. Family type fiction 1,200, preferably with farm or ranch setting. Short verse with rural slant. Alexander Nunn, Executive Editor. Cartoons. Fiction 4c up, other prose \$7.50 up a column, verse 50c a line, cartoons \$20-\$25. Pub.

Southern Farm & Home, Reuben and Summit Sts., Montgomery 1, Ala. Adult and children's fiction. A few cartoons. Nancy Wolverton McDonald. 3c, cartoons \$5. Pub.

Successful Farming, 1716 Locust St., Des Moines 3, Iowa. A very limited market for freelance contributors. Articles; no fiction or verse. Query after reading the magazine thoroughly. Kirk Fox. Acc.

The Utah Farmer. See **Pacific Northwest Farm Quad**.

Wallaces' Farmer and Iowa Homestead, 1912 Grand Ave., Des Moines, Iowa. Articles dealing with farming in the Corn Belt. Much of the magazine is staff-written. Cartoons. Photos. Donald R. Murphy. Varying rates for articles, pictures \$4. Acc.

The Washington Farmer. See **Pacific Northwest Farm Quad**.

Weekly Star Farmer, Kansas City Star, Kansas City, Mo. Farm news stories. Photos. Roderick Turnbull. Rate not stated. Acc. Query.

The Western Producer, Saskatoon, Sask., Canada. Subjects of general interest, with emphasis on rural material, Western Canadian anecdotes or history, 1,000-2,000. Fiction 1,500-2,000 with rural scenes, situations, humor—but nothing depicting farmers as hicks. How-to-do or general articles on theme, "Improve the farm home," 500-1,000 with photos, inside and outside shots, of good farmsteads. Rural, scenic, unusual photos with captions of 100 words. R. H. Macdonald. 35c a column inch, photos \$2.50. Acc.

What's New in Crops and Soils, 2702 Monroe St., Madison 5, Wisc. Reaches farmer seed-growers, county agents, teachers of vocational agriculture, seedsmen, and farm supply dealers. Reports of research results in crops, soils, and related fields, including farm equipment, insect and disease control, 600-1,500. Fillers to 300 on new crop varieties, soil management, conservation practices; news of crops and soil industries and personnel. Photos for cover shots. Cartoons. Sample copies available to prospective authors and artists. L. G. Monthey, 1c-5c, photos \$2-\$10, cartons \$5. Usually Acc., occasionally Pub.

Wisconsin Agriculturist and Farmer, Racine, Wisc. Timely articles, maximum of 800 words, dealing with Wisconsin farm people or Wisconsin farm operations. Cartoons. David W. Klinger, 1½c, photos \$5, cartons \$4 up. Acc.

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June, 1954

More Authors Publishing with Vantage Press as Other Firms Become Extremely Rigid in Requirements

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In order to take care of its expanding business on the West Coast, *Vantage Press* has just taken new, larger quarters in Hollywood, California.

Under the supervision of Beth Kramer, former author's agent and literary critic, *Vantage's* West Coast office has moved ahead rapidly to become the largest cooperative publisher in the area.

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La Farge Reviews "Wild, Woolly and Wonderful"

The noted novelist and champion of Indian rights, Oliver La Farge, best remembered for his *Laughing Boy*, recently wrote a three-column review on the current *Vantage* best seller, *Wild, Woolly and Wonderful*. Of the book, Mr. La Farge said, in part: "It is a complete, human story of an Eastern, city-bred woman who married a man of the desert, and of the life they made together as sheep ranchers and Indian traders."

This is a first book by Jim and Ann Counselor, and of the writing Mr. La Farge commented: "An important part of the strength of this narrative is that it is unprofessional and entirely natural. When the writers get down to the brass tacks of life in that desert, the telling could not be better in its genre."

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New York, N.Y.—Because of increasing production costs, and an unwillingness to take a chance on unknown authors, commercial publishers are rejecting more manuscripts than ever before. This is the general tenor of reports from authors who are turning to *Vantage Press* to get their work into print and on the market.

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